



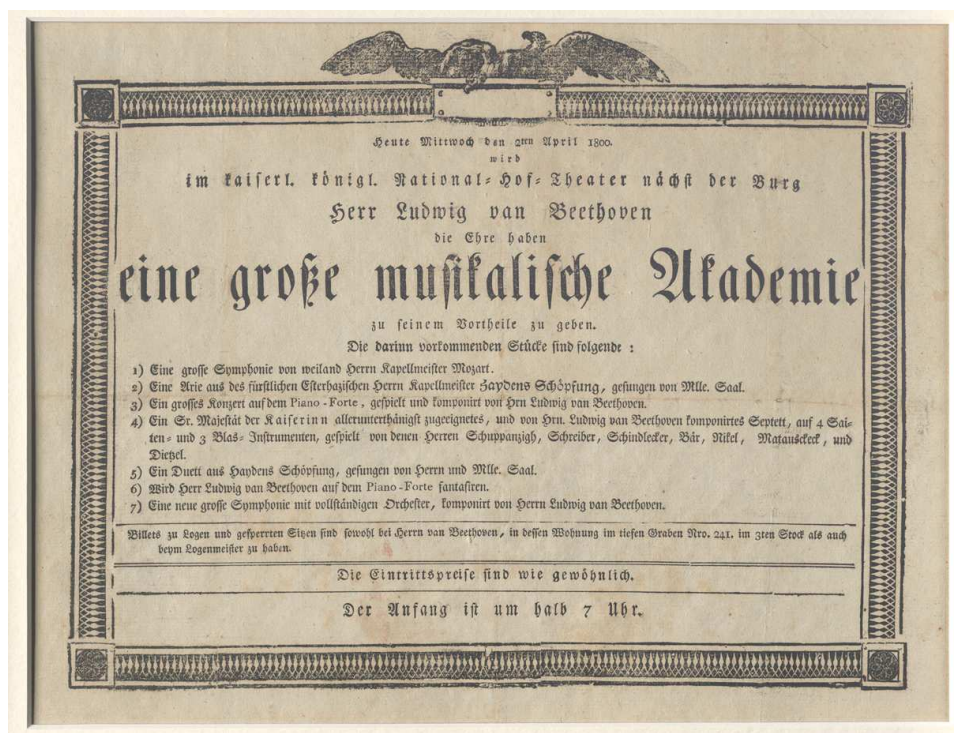
Friendship or a scheme? Beethoven's dedications

Showcases 1 and 2

A young composer gets established

When the young composer first arrived in Vienna, Prince Carl Lichnowsky was his most important benefactor. Beethoven lived from time to time in one of his houses and enjoyed the many aspects of his support. He later expressed his gratitude through the dedication of such prominent works as the 2nd Symphony and the piano sonatas no. 8 “Pathétique” (op. 13) and no. 12 with the funeral march (op. 26). But the dedication of the three piano trios published in 1795, the first which Beethoven considered worthy of being assigned an opus number, was something very special indeed. It was a matter of give-and-take. Lichnowsky had presumably financed this edition, which was basically self-published. Of the 400 copies which Beethoven was allowed to sell in advance for his own account, before the publisher took over the sales and distribution, 52 were ordered by the prince's family and the Thun family, into which he had married. In this way the dedicatee provided for the success of the subscription. Other members of the aristocracy too were won over by the prince's canvassing and also subscribed.

The septet op. 20 in Showcase 2 was, together with the song “Adelaide”, Beethoven's favourite work at his lifetime. It is dedicated to the wife (and cousin) of Emperor Franz II. Interestingly the septet, which quickly became a very popular piece, is advertised on the handbill for the concert on 2nd April 1800, which was the first concert Beethoven himself organised, as being a work “dedicated to Her Majesty the Empress”, more than a year before its publication. The high ranking position of the dedicatee made the concert more attractive. The daughter of the King of Naples and the Two Sicilies was an excellent singer and much fonder of music than her husband. The Empress was behind the commissioning of the ballet “The Creatures of Prometheus”. She also corresponded with the Haydn brothers, and Joseph Haydn's “Theresia Mass” is today named after her.



Placard



Friendship or a scheme? Beethoven's dedications

When the composer had decided upon a dedicatee and – if it was a public figure – had obtained that person's approval, he informed external publishers by letter of the name of the dedicatee and sometimes even the desired wording of the dedication on the title page. This is the case in Beethoven's letter to the publisher-composer Franz Anton Hoffmeister in Leipzig, written in June 1801:

“the following are the long-promised titles of my works:

Concert pour le piano-forte avec deux Violons, Viole, Basse et violoncelle, un flute, deux oboes,
deux cors, deux fagots, composé et dédié a Monsieur Charles Nikl noble de Nikelsberg
Conseiller aulique de sa Majesté Impériale et Royale
par louis van Beethoven.
oeuvre 19

Septette
Pour un violon, Viole, violoncelle, contreBasso, un cors, une Clarinette, un fagot.
composé et dédié
à sa Majesté l'imperatrice et Reine
par louis van Beethoven
oeuvre 20

grande Simphonie avec deux violons viole violoncell et contreBasse, deux flûte, deux oboe, deux
cors, deux fagots, deux clarines et tymbales
composée et dédiée
à son altesse Serenissime
Maximilién françois
Prince Royal d'hongrie et de Boheme
Electeur de Cologne etc
par louis van Beethoven
oeuvre 21

grande Sonate pour le piano-forte – composee et dediée à Monsieur le comte de Browne
Brigadier au service de S. M. I. de toutes les Russies
par
louis van Beethoven oeuvre 22

There will be things in the titles to be changed or improved, I leave that to you – ”

The dedication of the 1st Symphony had to be dropped due to the death of Beethoven's former master Maximilian Franz. In his place the privilege was bestowed upon the prefect of the Royal Library Baron van Swieten, a great connoisseur of music who also organised concerts in the ballrooms of the aristocracy.



Showcase 3

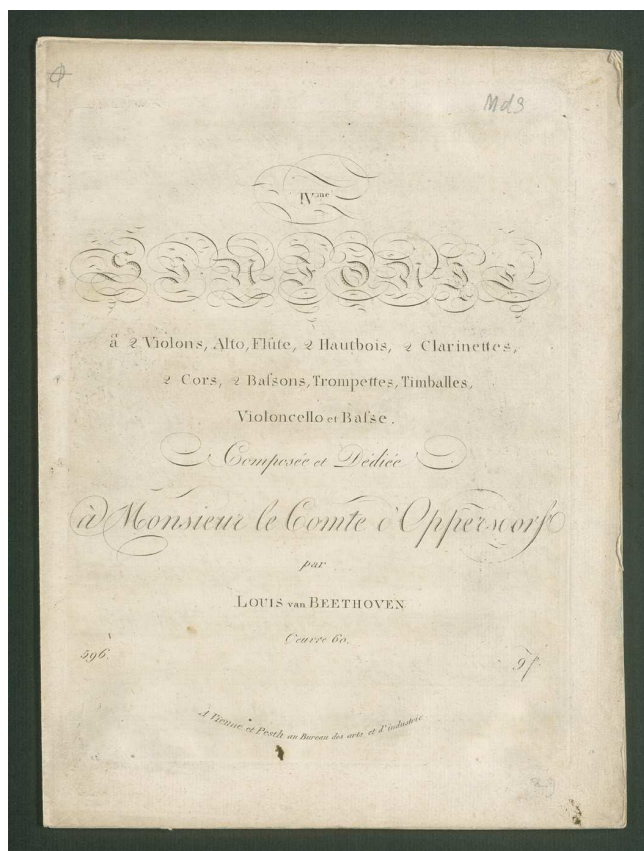
Dedication in the context of economic reality

Much has been said and written about Beethoven's ambivalent attitude towards Napoleon. It is certain, however, that six years after showing his disappointment by tempestuously erasing the words "intitulata Bonaparte" from the title page of a copy of the 3rd Symphony, he considered dedicating a work to the general (s. note). What Beethoven wrote on the above mentioned title page corresponds with the comment made by Beethoven's friend Ferdinand Ries to the publisher Simrock: "He (Beethoven) greatly fancies personally dedicating the work to Bonaparte, if not, because Lobkowitz will have it for six months and pay 400 gilders, otherwise it will be called Bonaparte". Prince Lobkowitz, one of Beethoven's most important benefactors, did indeed pay for the exclusive advance rights – before its publication the "Eroica" was heard several times in his palace. Napoleon was no longer the dedicatee, the symphony was, for the time being, merely "entitled Ponaparte" (s. letter to the original publisher Breitkopf & Härtel dated 22.10.1803). The first edition, published two years later, shows the symphony to be dedicated to Prince Lobkowitz. Four years previously Beethoven had already dedicated the string quartets op. 18 to him.

The example of the 5th Symphony shows that Beethoven did not necessarily consider himself obliged to dedicate a work to the person who had commissioned it. He wrote the following apology to Count von Oppersdorff, who maintained his own orchestra in his residence Oberglogau Palace in Silesia: "You will have the wrong impression of me, but necessity forced me to sell the symphony which was written for you, and also another work, to someone else – but you may rest assured that you will shortly receive the work which is intended for you." (Letter of 1.11.1808). The person who commissioned a work normally had exclusive rights of ownership and performance of "his" work for a period of six months. Nevertheless, Beethoven sold the rights to the symphony within this period to the publishers Breitkopf & Härtel, albeit not without pointing out to his business partner that the work should "out of several considerations" be published in six months at the earliest. Although he had basically deprived the ordering person of his work, he was nevertheless at the same time careful not to violate prevailing customs. The promised replacement was possibly the 4th Symphony, which was published in the same year by the Vienna Art and Industry Comptoir. Since Beethoven had already received a payment from Oppersdorff in February of the previous year, and since large parts of the 4th Symphony were composed during his three month stay in Silesia in 1806, it is quite possible that it was indeed commissioned by the count. The notification quoted above would then refer to the first edition with the public dedication to the person who had commissioned the work, something which could not be taken for granted. This would fit nicely into the jigsaw-puzzle, because after all Beethoven wrote in November 1806 to the original publisher, after he had offered him the work: "I cannot yet give you the promised symphony, because a noble gentleman has taken it away from me, whereas I have the freedom to publish it in six months time". The "noble gentleman" would have been Count Oppersdorff – at the end of the copyright period the symphony was performed in March 1807 in Lobkowitz Palace.



Friendship or a scheme? Beethoven's dedications



Title of the original edition of the 4th Symphony

To return to the 5th: shortly before its publication Prince Lobkowitz had, as one of three benefactors involved, signed a contract promising Beethoven the payment of a generous “working scholarship”, which was a good enough reason for the dedication of the 5th Symphony. As with the symphonies which followed, he shared the dedication with Count Rasumovsky. On the one hand Beethoven wished with such dedications to publicly demonstrate his gratitude, and on the other hand they were of course attractive for the addressee who could openly show off with “his” work, a principle which worked in a similar way to modern-day cultural sponsorship.

Showcase 4

Thanks to the benefactor and protector Archduke Rudolph

Beethoven dedicated 14 important works to Archduke Rudolph, more than to any other person. Politically Rudolph was a lightweight among the archdukes, but, as a very good pianist and an earnest composer, he was musically the most important member of the royal family. It was no coincidence that he was appointed the first patron of the Society of Music Friends of the Austrian Empire, which was founded in 1812.



RUDOLPH

KÖNIG VON UNTER-ÖSTERREICH

CAROLUS, PRINCEPS-BELEGHOF DE GALLIE

Engraving Rudolf von Österreich (1798-1821)
 Engraving: Friedrich von Schreyer, Vienna, and anonymous artist
 Engraving: 1821
 sold
 Engraving von Rudolf (1800) (1798-1821)

The reasons for the dedications to him were indeed varied in nature. The special personal bond with his only long-standing pupil developed not because of the teaching, which was for Beethoven an unloved occupation, but rather in spite of it. The Archduke was a dependable benefactor and represented for Beethoven a kind of life insurance. Some dedications, such as those for the 4th and 5th piano concerts, the piano trio commonly known today as the “Archduke Trio”, or the piano sonata no. 29 op. 106 (both in B flat major) refer to the pianist (without him necessarily having been able to play the works). The Missa solenne was originally conceived for the inauguration of the Archduke as Archbishop of Olomouc, but was not finished in time. Their close personal relationship was reflected in 1809/10 in a special case: his piano sonata “Les Adieux” is not merely dedicated to the Archduke but is rather composed specifically for him, as Beethoven’s very personal musical show of sympathy on the occasion of the Archduke and the entire royal family having to leave Vienna for nine months to protect themselves from the invading French forces. The situation is reflected in the titles he gave to the movements in the first edition (“Lebewohl, Abwesenheit und Wiedersehen” or “Les Adieux, Absence and Reunion”) and particularly in Beethoven’s handwritten inscription on the corrected copy of the 2nd and 3rd movements (“Vienna, 30th January 1810 / written upon the arrival of His Royal Highness / the venerated Archduke Rudolf / by Ludwig van Beethoven”). Beethoven presented Archduke Rudolph with the manuscript upon the latter’s return from exile. At that moment Beethoven seems to have suddenly understood what it meant for him to have the most musical member of the Hapsburg family as his own personal patron. The Archduke later returned the favour with the dedication of his own variations on the song theme “Oh Hope” (“O Hoffnung”) for piano in G major, which he had composed on a theme of Beethoven’s and in his presence.

Despite this close relationship with his pupil and benefactor, Beethoven tried to find suitably generous English dedicatees for the English first edition of the “Archduke Trio” and other works, which were being published at the same time. He failed to find any, and left the original dedications as they were.

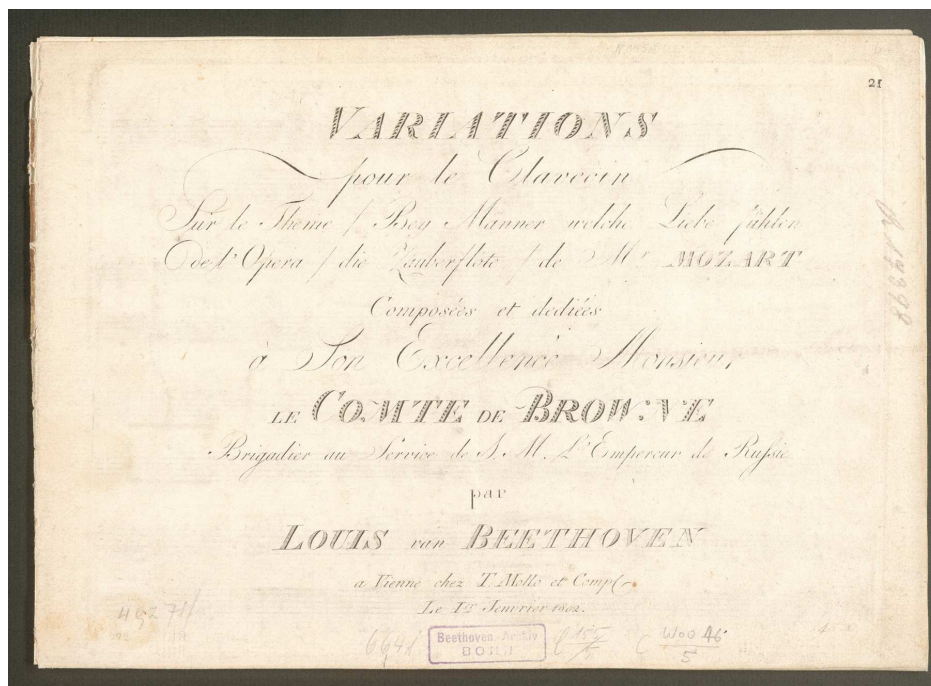


Friendship or a scheme? Beethoven's dedications

Showcases 5, 6 and 7

Dedications made out of friendship with no financial background

The Seven Variations for piano and cello in E flat major WoO 46 on “Bei Männern, welche Liebe fühlen” from Mozart’s opera “The Magic Flute” present an unusual case. The first edition has not only the customary dedication on the title page, but also a date. This is not the date of publication of the edition (that was not until April), but rather shows it to be a New Year’s present for Count Browne. Printed music scores never bore a date in those days, since only the latest music was attractive and printing the date of publication would at the same time have meant giving it a “sell before” date.



Title of the original edition WoO 46

The original manuscript of this work was also the master for the first printing. It is astonishing to find that Countess Fries is named on the title page as dedicatee. Her name is in different handwriting and was certainly added later by the publishing house in connection with the printing. Beethoven changed his mind indeed at the last minute and instead of dedicating the work to the wife of the richest man in the kingdom, to whom he had once dedicated three works within a year (including the “Spring Sonata”) he decided to bestow the honour upon Count Browne, a high-ranking officer in the Imperial Russian Army, son of the governor general of Livonia and Estonia, but more importantly also a great patron of music. The first edition of the three string trios op. 9 contains what was even then a somewhat old-fashionedly elaborate address of dedication to the “premier Mécène de sa Muse”. The count’s wife Anna Margareta Countess Browne-Camus had a year earlier also had a work dedicated to her. By way of thanks Beethoven received not, as usually was the case, a sum of money or a ring or something similar, but a real live horse. The expense of keeping the horse in those days would have been as high as maintaining a luxury limousine today.



Friendship or a scheme? Beethoven's dedications

For the venerated lady pupils

The song “Ich denke dein” with variations for piano four hands in D major WoO 74 was dedicated by Beethoven to Josephine (later Countess Deym von Stritz) and her sister Therese Countess Brunsvik de Korompa. The composer had a very close relationship with both. Indeed, from 1805 he had a romantic relationship with Josephine Deym, which the countess, who had been widowed in the previous year, brought to an end two years later. In 1799 Beethoven gave the two sisters, then aged 24 and 20, piano lessons. On the 23rd May of that year (not in 1800 as is wrongly noted on the title page), the composer wrote down in their album the theme and four variations: “In the album of the two Countesses von Brunswik. It is my simple wish that sometimes, when they play and sing this little musical sacrifice, they may be reminded of their true admirer Ludwig van Beethoven”. Four years later, on the insistence of Therese, he added two more variations. It is a measure of the saucy nature of the teacher's relationship with his pupils that he dedicated his musical setting of Goethe's poem “Nähe des Geliebten” (“Nearness of the beloved one”), with piano four hands accompaniment, to two sisters. On the title page of the first edition is written that in this case the dedication was the motivation for the composition and a note made of the place where the work was first written down. This is an absolute exception to the rule and gives this dedication a special quality.

For the beloved one who is present

The piano sonata in C flat minor op. 27 no. 2, popularly known as the “Moonlight Sonata” is dedicated to their cousin Giulietta Guicciardi. Beethoven, who had spent several months in deepest despair concerning his failing hearing, was in love with her, as can be seen from the letter of November 1801 to his close friend, the physician Franz Gerhard Wegeler. For a while the composer was filled with feelings of elation, which were accompanied by an enormous boost in his creative power. The title page of the original manuscript in Showcase 6 has been missing at least since 1830, but we can be certain that it did not yet have a dedication. The sonata op. 27 no. 1, which was published at the same time, had in Josephine Sophie Princess of Liechtenstein, the wife of the owner of a Vienna art gallery which is still famous today, by comparison a “normal” dedicatee.



Original edition op. 27 no. 2



Friendship or a scheme? Beethoven's dedications

Three dedications – one work

The Diabelli Variations op. 120 demonstrate in showcase 7 three different forms of dedication. Antonie Brentano (1780–1869) received the honour of the dedication of this work for piano on the title page of the first Vienna edition. Beethoven had a close friendship with her and her family, particularly in the years 1809–1812 when the family lived in Vienna in order to dissolve her deceased father's art collection. This relationship continued when the Brentanos moved back to Frankfurt am Main. Antonie's husband Franz, a highly respected businessman, was often of assistance to Beethoven. Dedications were however bestowed on his wife and his daughter Maximiliane, who was 10 years old when on 12th June 1812 Beethoven composed for her a piano trio in one movement, "for her encouragement when playing the piano". The dedication of such a substantial work as the Diabelli Variations eleven years after their physical separation gives an insight into the depth of feeling which the composer had for Antonie Brentano. Beethoven must have been certain that this would be his last large composition for piano.

One copy of the first edition bears an additional, individual, handwritten dedication: "To Mr. v. Damm from the composer". Wenzel Kaspar Damm was accounting assistant and cashier for Prince Lobkowitz and as such responsible for paying out Beethoven's "pension". The composer showed his thanks with this handwritten dedication and Damm proudly put his stamp of ownership next to it.



Original edition of the Diabelli Variations op. 120 with handwritten dedication by Beethoven



Friendship or a scheme? Beethoven's dedications

A copy of the work, corrected by the composer and intended for use as the engraver's copy for the planned English first edition, bears the handwritten title with dedication: "33 changes to a waltz, to the wife of my dear friend Ries, dedicated by Ludwig van Beethoven, Vienna 30th April 1823". Since Beethoven mistakenly had this manuscript sent much too late to London, the English edition, and with it this dedication, was in fact never published. This must have been very embarrassing for him, for as a director of the Philharmonic Society in London, his ever helpful former pupil Ferdinand Ries did much for Beethoven there.

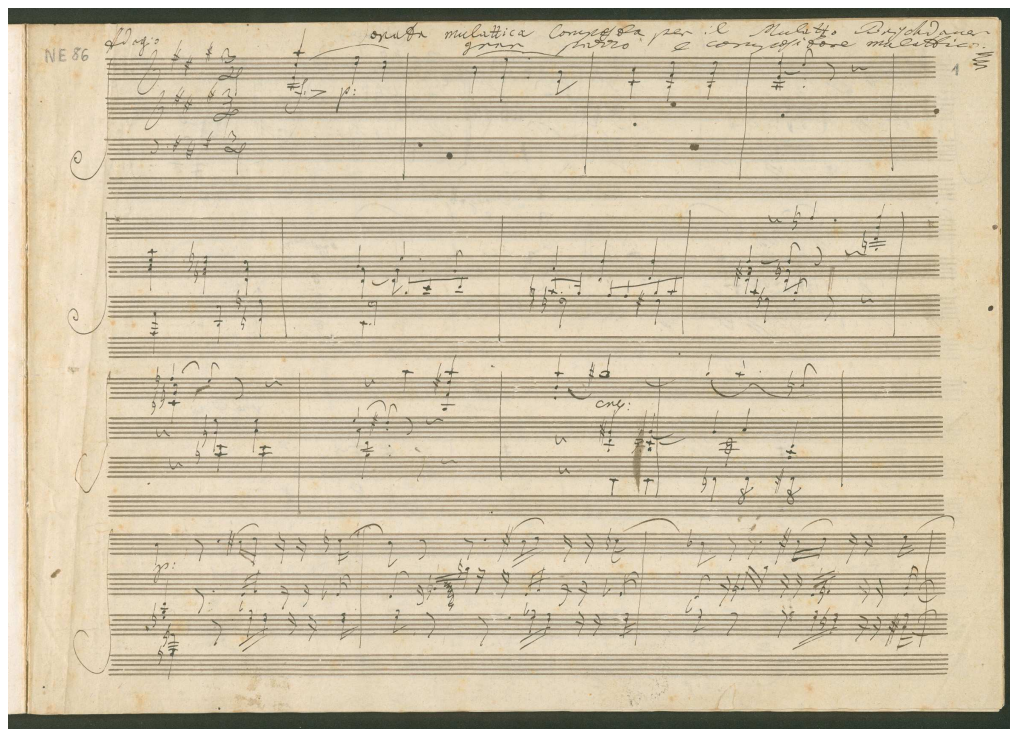
Showcase 8

For the esteemed players

At the beginning of the 19th Century there was in the concert business already a very distinctive "star cult". In addition to great singers, the most acclaimed virtuosi were pianists or violinists. One of the greatest stars was the violinist Rudolph Kreutzer, to whom Beethoven dedicated the sonata op. 47, which is thus known as the "Kreutzer Sonata". Many people however are unaware that Beethoven actually originally composed the famous sonata for another virtuoso: George Augustus Polgreen Bridgetower (1779-1860). Bridgetower was quite a sensation merely on account of his appearance, for he was the son of a black man (his father came from the "West Indies" or Africa) and a European woman (his mother's nationality is not known for certain, she may have been German, Austrian or Polish) and in concert programmes he would sometimes be marketed as the "son of an African prince". But to say that Bridgetower's success was only a result of his exotic appearance would be to do him a grave injustice. Beethoven held Bridgetower in very high regard and recommended him as being "a very adept virtuoso and a complete master of his instrument". Not least because of his musical abilities, Beethoven gave a concert together with him on 24th May 1803, during which the sonata op. 47 was given its first public performance. In the 19th Century it was said of Bridgetower that he had possessed a copy of this sonata with a dedication by Beethoven. The whereabouts of this manuscript were unknown for a very long time, until it turned up at an auction in 1965 and was acquired by the Beethoven-Haus. In fact the manuscript contains only the exposition of the first movement and that is not the final version as it was dedicated to Kreutzer. Nevertheless it does surprisingly contain a dedication at the top of the first page of music: "Sonata mulattica Composta per il Mulatto Brischdauer gran pazzo e compositore mulattico". But why did Beethoven change his mind and dedicate the final version of the sonata to a different violinist? The standard Beethoven biography by Tayer, Deiters and Riemann of 1907 says that Beethoven and Bridgetower had quarreled "over a girl", but adds that this information is unsubstantiated.



Friendship or a scheme? Beethoven's dedications



Handwriting of the first movement of the violin sonata op. 47 with dedication

When the printing of the work was imminent, more than a year after the first public performance of the composition in a version which was not completely written out, Beethoven decided on the dedicatee. As the dedication indicates, it was more an act of friendship than a scheme to prepare the ground for a planned trip to Paris: "Composta e dedicata al suo amico R. KREUZER. Membro del Conservatorio di Musica in Parigi Primo Violino dell'Academia delle Arti, e della Camera imperiale." In October 1804 the composer had written to his publisher: "When you inform me of the date, I shall then immediately send a note for Kreutzer, which you will be kind enough to enclose when you send him a copy (for you will be sending copies to Paris anyway, or even printing some there) – he is a good and dear man, who has afforded me much amusement during his stays here, his undemanding nature and artlessness are dearer to me than all the exterior without interior of most virtuosi – since the sonata is written for a competent violinist it is fitting that it be dedicated to him – regardless of the fact that we write to each other (i.e. once a year a letter from me) – so hopefully he will not yet know of it".

Dedications to musicians remained for Beethoven an exception, even though he did not lack respect, or even sometimes reverence, for practising performers. One reason may have been that he did not want to cause unnecessary jealousy. Whereas today a composer will specifically choose musicians to perform works in public concerts and thus earn himself royalties, in Beethoven's day it was completely different. The dedicatee of the first of the later piano sonatas (in A major op. 101), Dorothea von Ertmann, was not an acclaimed star, but in Beethoven's opinion she was the perfect performer of his works for piano.

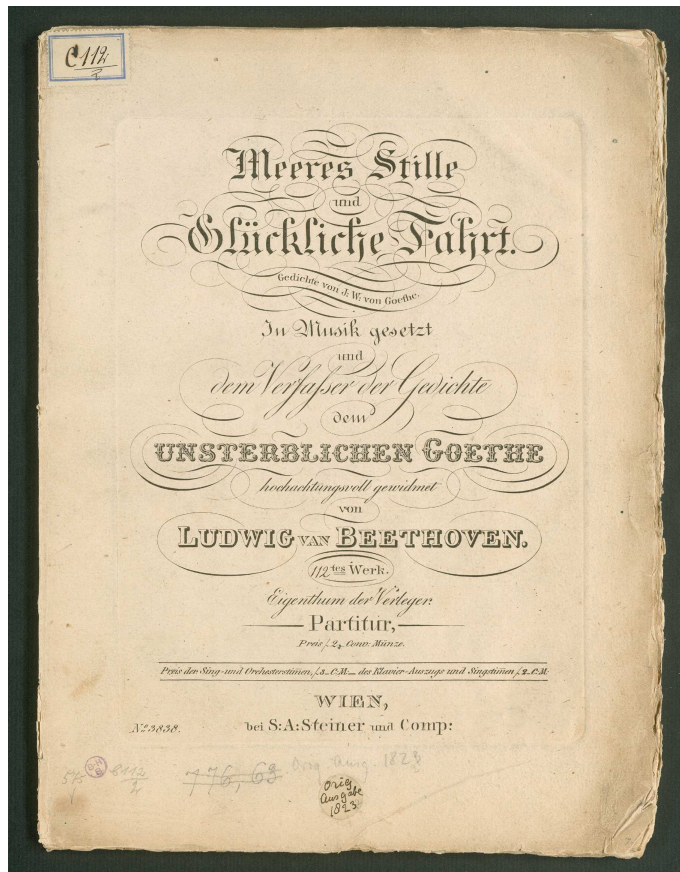


Friendship or a scheme? Beethoven's dedications

Showcase 1

Dedications to the writer

Beethoven's personal meeting with Goethe in 1812 left the composer with feelings of disappointment. Their personalities were too different. Beethoven felt that Goethe "enjoys the air at court too much, more than befits a poet". Conversely Goethe found Beethoven's complex personality highly irritating. This however did not prevent Beethoven from holding the poet in lifelong unqualified admiration. This is expressed in the dedication of his musical setting in 1815 of two connected poems by Goethe "Meeres Stille und Glückliche Fahrt" ("Calm Sea and Prosperous Voyage"). The first edition was published exactly ten years after their series of meetings. On 21st May 1822 Goethe wrote in his diary that he had received the score from Beethoven. On the other hand of course, a dedication to such a prominent intellectual giant brought Beethoven also some renown.



Original edition op. 112

The song "Adelaide" op. 46, which is seldom performed today, was during Beethoven's lifetime one of his best known and loved works. When Beethoven composed his musical setting, the much admired poet Friedrich von Matthisson was employed by Princess Louise of Anhalt-Dessau as reader and travelling companion. In the addendum to the edition of his complete poetic works published in Tübingen in 1811 he wrote of "Adelaide": "Several sound artists animated this little lyrical fantasy with music, but it is my innermost conviction that no-one eclipsed the words more completely with his music than the genius Ludwig van Beethoven of Vienna".



Friendship or a scheme? Beethoven's dedications

Showcases 2 and 3

Orientated towards Europe: kings and emperors as dedicatees

As a young man Beethoven had already composed works of a stately nature – his first substantial compositions were the cantons which he wrote in 1790 on the occasion of the death of Emperor Joseph II and the coronation of his successor Leopold II (the brother of Beethoven's master Elector Prince Maximilian Franz) – and later in Vienna he pursued with his usual dedications a strategy which was definitely orientated towards Europe. Among the monarchs or regents to whom he made dedications were: Alexander I and his wife Elisabeth Alexiwna, Emperor and Empress of Russia, Friedrich Wilhelm II and III, Kings of Prussia, Marie Therese, Empress of Austria and George IV, Prince Regent and later King of Great Britain and Ireland (s. portraits on the long wall). From within their circle also came the Prussian Prince Louis Ferdinand (admittedly a composer colleague) and the last elected (but because of the French occupation never installed) Elector Prince of Cologne, Archduke Anton of Austria, brother of Archduke Rudolph. For reasons of personal gratitude rather than intrigue, the composer dedicated 14 works, including some very important ones, to Archduke Rudolph, more than to any other person. Beethoven's orientation towards Europe also encompassed his close contacts to ambassadors, who were often at the same time in his focus because they were great lovers of music.

The Tsarina Elisabeth Alexievna – Princess Luise Marie of Baden had in 1793 married the Russian Grand Duke Alexander Pavlovich, who was crowned Emperor of Russia in 1801, and had taken on this name after her conversion to the Greek Orthodox Church – had given generous financial support to Beethoven's two academies during the Congress of Vienna. The composer presumably expressed his gratitude with the polonaise for piano op. 89. To make the dedication official and public he first had to obtain formal consent in order to name the dedicatee on the title page of the first edition. He asked an acquaintance to obtain this consent through her lord chamberlain, who had accompanied her to the Vienna Congress, and formulated a few sentences of the address. At the same time he also requested her acceptance of the dedication of the piano score of the 7th Symphony. Diplomatically he requested "no presents" – but he was immediately summoned to an audience and received not only 50 ducats as a present for the dedication, but also 100 ducats as a belated present for the violin sonatas op. 30, which had been published in 1803 and dedicated to her husband. Incidentally these are the only dedications which are known to have actually brought a direct cash dividend, although Beethoven obviously had the same intention with some of his other dedications.



Friendship or a scheme? Beethoven's dedications



Title of the original edition op. 89

He had certainly hoped for a glittering reward for the dedication to the British Prince Regent George IV of the Battle Symphony glorifying the British victory “Wellington’s Victory or the Battle of Vitoria” op. 91. The portrayal of the battle and concluding victory symphony were composed to celebrate the decisive victory under General Wellington over Napoleon’s troops in North Spain on 21st June 1813. Beethoven was to experience bitter disappointment, for in spite of all his efforts and the efforts of different contact persons he never received the slightest reaction from the dedicatee. On the contrary, he was to observe how the work, already popular in Vienna, quickly caused a sensation in London and was performed over and over again, without him being reimbursed for “at least the cost of having the copy made”. Beethoven reacted appropriately to this ignorance and named the dedicatee on the English piano score without having received his permission.

Beethoven originally wanted to dedicate his 9th Symphony to the Russian Tsar, who however died before its publication. He then chose, as a monarch of equal standing, the Prussian King Friedrich Wilhelm III as dedicatee and requested his acceptance in early March 1826 through the Prussian envoy. The King expressed his thanks in a very sober letter and notified Beethoven that he would be receiving as a present “a diamond ring as a sign of my sincere admiration”. To Beethoven’s disappointment he actually received a ring with a reddish stone, for which he received from the court jeweller the paltry sum of 300 guilders Vienna currency, which hardly covered the expense of the production of the high quality dedication copy, which is today still to be found in the Berlin State Library. As Beethoven wrote in a letter to his friend from boyhood times in Bonn, Franz Gerhard Wegeler, he had expected to be awarded the Order of the Red Eagle – an order which was later actually awarded to that very friend.



Friendship or a scheme? Beethoven's dedications

Showcase 4

Dedication as act of homage

The visually most magnificent, materially most elaborate and most unusual dedication cannot be traced back to Beethoven himself, but rather to his Vienna publisher Tobias Haslinger. 10 years after Beethoven's death he published a deluxe edition of the cantata "The Glorious Moment" (Der Glorreiche Augenblick) op. 136, which the composer had written in 1814 to celebrate the Congress of Vienna. The extremely elaborately engraved and bound copies (s. Showcase 4 and the dedication pages on the wall), dedicated to the "illustrious monarchs of the holy alliance, the gracious protectors and patrons of the arts and sciences", eclipsed everything that was normal in music publishing at the time. The selling price of 200 gilders was astronomic. The reaction of the dedicatees, whose own dedication page was bound into their personal copy at first, was correspondingly generous. Tsar Nicholas I sent the publisher a valuable diamond ring, Friedrich Wilhelm III of Prussia awarded him the Great Gold Medal for Arts and Sciences and his own emperor bestowed on him during the first exhibition of Austrian industrial products the first prize, in the shape of a large silver medal.



Deluxe edition of the homage cantata